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The configuration of knowledge and material tools in art music composing

In our presentation we will elucidate the configuration of knowledge and material tools in art music composing in order to deepen our understanding of artistic practices. Practices contain a temporal, corporeal and material dimension. Taking the process of art music composing, for example, some composers work with instruments or rewrite software programs so as to invent new sounds. Furthermore, composers use different materials (e.g. different papers, pencils) to visualize and give their ideas a concrete form via notations or drawings. In all these practices, we find various ways of using material tools that are informed by composers' theoretical but also practical, experiential and corporeal knowledge. Hence we can identify a configuration of various *forms of knowledge* – ranging from explicit knowledge to tacit knowing – and *material tools*. This configuration is efficacious, affording and generative; it initiates and sustains artistic creative processes. Because knowledge and tools are per definition socially shared, this configuration is always embedded in socially established musical practices and in concrete, context-bounded situations. However, it is the practical use by certain individuals that can challenge or change the socially shared knowledge and tools and thereby add something new to the practice collective that composers are part of.

Our presentation is based on empirical material from the research project “Tacit Knowing in Musical Composition Process”. It consists of five case studies, in which the composition process was documented from the beginning of the work up until the last rehearsal. The data set includes composition diaries, various sketches, interviews, and participant observation during rehearsals. Additionally, we carried out 15 interviews with other composers.